

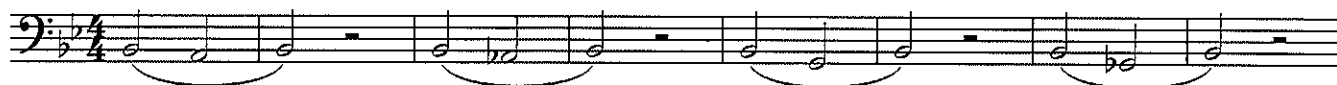
Trombone/Baritone

MVP Studies

For Marching Band

winds by: John M. Meehan
percussion by: Vinnie Angelo

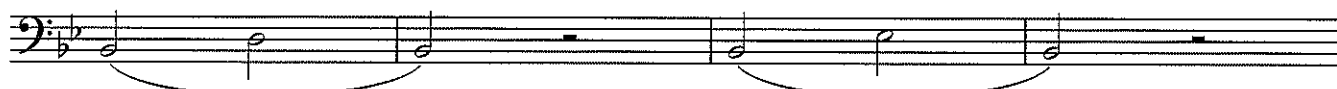
Exercise #1



9



15



21



25

Exercise #2



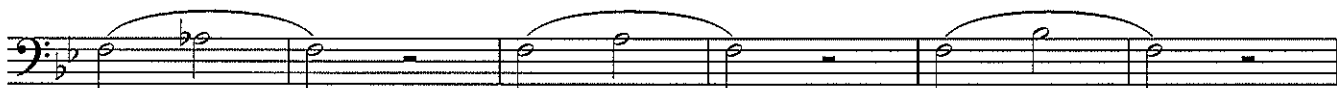
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9



15



21



27

MVP Studies
*For Marching Band***Exercise #3**

1



7



13

Exercise #4

1



7



11



15

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with some measures containing rests.

17

19

22

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A long slur covers the final four measures, which end with a whole note G2. The notation includes various accidentals (flats and naturals) and rests.

25

Exercise #11

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The notation is written on a single staff with a bass clef.

1

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody is written in a single staff with a bass clef. It consists of several measures, including a 3/4 time signature change and a 4/4 time signature change. The notes are primarily eighth and sixteenth notes, with some rests.

5

5

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The time signature changes from 3/4 to 4/4 in the middle of the piece. The lyrics 'The Rose Tree' are written below the staff.

13

MVP Studies
For Marching Band

17



21



25

Exercise #12

1



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10



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19

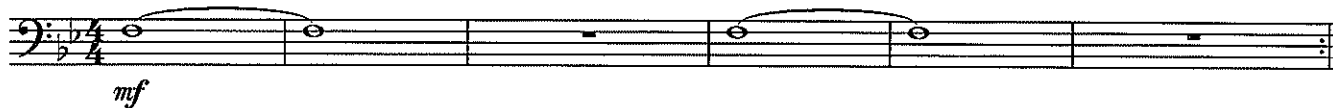
MVP Studies

For Marching Band

(Wind Only Supplement)

winds by: John M. Meehan

Exercise A



Exercise B



Exercise C



Exercise D



Exercise E



MVP Studies*For Marching Band*
(Wind Only Supplement)

7



10



13



16



19



22

Exercise F

1



5



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MVP Studies*For Marching Band*
[Wind Only Supplement]**Progression #1**

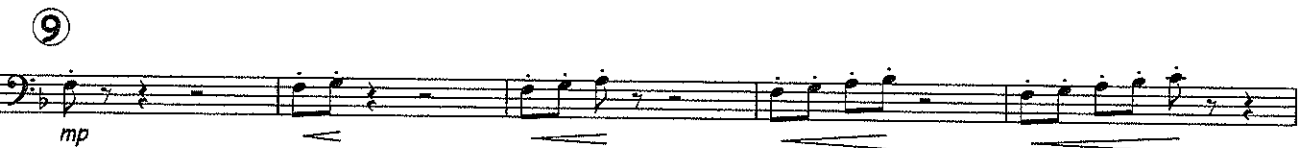
Progression #1 is a musical exercise in 4/4 time, written for Trombone/Baritone. It consists of two measures. The first measure starts with a dynamic of *mf* and features a half note chord of B-flat and D-flat, followed by a half note chord of B-flat and A-flat. The second measure starts with a dynamic of *f* and features a half note chord of B-flat and A-flat, followed by a half note chord of B-flat and G-flat. The progression ends with a final chord of B-flat and G-flat, marked with a dynamic of *ff*. The notation includes a key signature of two flats (B-flat and E-flat), a time signature of 4/4, and a starting measure number of 1.

Progression #2

Progression #2 is a musical exercise in 4/4 time, written for Trombone/Baritone. It consists of two measures. The first measure starts with a dynamic of *ff* and features a half note chord of B-flat and D-flat, followed by a half note chord of B-flat and A-flat. The second measure starts with a dynamic of *ff* and features a half note chord of B-flat and A-flat, followed by a half note chord of B-flat and G-flat. The progression ends with a final chord of B-flat and G-flat, marked with a dynamic of *fff*. The notation includes a key signature of two flats (B-flat and E-flat), a time signature of 4/4, and a starting measure number of 1.

Trombone 1
Xtreme Technique Warm Up

Composed By: Wayne R. Downey



Trombone 1
XtremeTechnique Warm Up

Composed By: Wayne R. Downey

ff

10

f-ff